

# ODE ON ST. CECILIA'S DAY.

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## PRELUDE.

*Allegro, ♩ = 144.*

PIANO.

*f* *sf*

*p* *poco cres.*

*dim.* *p*

*poco cres.*

*cres.* *f*

A

B

8058.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics and articulations are indicated throughout the piece.

**System 1:** The first system begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the right hand.

**System 2:** The second system continues the melodic and harmonic development. It features a *cres.* (crescendo) marking in the right hand, followed by a *p* (piano) dynamic and another *cres.* marking.

**System 3:** The third system shows a continuation of the arpeggiated patterns in the right hand and the accompaniment in the left hand.

**System 4:** The fourth system includes a *dim.* marking in the right hand, indicating a decrease in volume.

**System 5:** The fifth system features a *pp* (pianissimo) dynamic in the right hand, followed by a *p* dynamic and a *cres.* marking.

**System 6:** The sixth system concludes the page with a *cres.* marking in the right hand and a final chord marked with a *D<sub>2</sub>* (second degree of the D scale) and a *V* (volta) symbol.

*Allegro molto sostenuto.*  
SOPRANO.

Des-cend, ye Nine! . . . des-cend and sing; . . .

Des-cend, ye Nine! . . . des-cend and sing; . . .

Des-cend, ye Nine! . . . des-cend and sing! . . .

Des-cend, ye Nine! . . . des-cend and sing! . . .

*Allegro molto sostenuto.* ♩ = 63.

**E**  $\text{♩} = 72.$

The breath-ing in - struments in - spire, Wake in - to

The breath-ing in - struments in - spire, Wake in - to

The breath-ing in - struments in - spire, Wake in - to

The breath-ing in - struments in - spire, Wake in - to

**E**  $\text{♩} = 72.$

voice each si - lent string,

voice each si - lent string,

voice each si - lent string,

voice each si - lent string,

*sf*

And sweep . . . the sound - - ing lyre !

And sweep . . . the sound - - ing lyre !

And sweep . . . the sound - - ing lyre !

And sweep . . . the sound - - ing lyre !

*sf* *allargando.* *f*

In a sad - ly pleas - ing strain Let the war - bling lute com -  
 In a sad - ly pleas - ing strain Let the war - bling lute com -  
 In a sad - ly pleas - ing strain Let the war - bling lute com -  
 In a sad - ly pleas - ing strain Let the war - bling lute com -  
 In a sad - ly pleas - ing strain Let the war - bling lute com -

plain ; Let the loud trumpet sound, . . . . Till the roofs all a -  
 plain ; Let the loud trumpet sound, . . . . Till the roofs all a -  
 plain ; Let the loud trumpet sound,  
 plain ; Let the loud trumpet sound,

cresc. sempre.

round, . . . . . till the roofs all a-round the shrill e-choes re -

round, . . . . . till the roofs all a-round the shrill e-choes re -

Till the roofs all a-round . . . . . the shrill e-choes re -

. . . . . Till the roofs all a-round . . . . . the shrill e-choes re -

- bound; . . . . .

- bound; . . . . .

- bound; . . . . .

- bound; . . . . .

*ff*

*G* *f* While in more length - - ened notes and slow, *dim.*

While in more length - - ened notes and slow, *dim.* while in more

While in more length - - ened notes and slow, *mf*

While in more length

*G* *f*

while . . . in more lengthened notes and  
length - ened notes and slow, and  
. while in more length - ened notes and slow, more lengthened notes and  
. . . ened notes and slow, more length - ened notes and  
slow, The deep, . . . ma - jes - tic, so - lemn or - gans blow.  
slow, The deep, ma - jes - tic, so - lemn or - gans blow.  
slow, The deep, ma - jes - tic, so - lemn or - gans blow.  
slow, The deep, . . . ma - jes - tic or - gans blow.  
mf cres.  
cres.  
Hark!  
Hark!  
Hark!  
Hark!  
Hark!



*Meno mosso. tranquillo.* 8 *p*

the numbers soft and clear, . . . Gent - ly steal . . . up - on the

the numbers soft and clear, . . . Gent - ly steal,

the numbers soft and clear, . . . Gent - ly steal . . .

*Meno mosso.* Hark! the num - bers soft and

*p tranquillo.*

ear ; *p* Now *cres.*

gent - ly steal . . . up - on the ear ; *p* Now *cres.*

. . . up - on the ear, gent - ly . . . steal up - on the ear ;

clear, Gent - ly . . . steal, gent - ly steal up - on the

*H* *sempre cres.*

loud - er, and yet loud - er rise, now loud - er, and yet loud - er

*sempre cres.*

loud - er, and yet loud - er rise, now loud - er, and yet loud - er

*p* *sempre cres.*

Now loud - er, and yet loud - er rise, now loud - er, and yet

ear ; *sempre cres.*

Now loud - er, and yet loud - er rise, . . . now loud - er,

*H* *p cres.* *cres.*



rise, now loud - er, and yet loud - er rise, . . . .

rise, now loud - er, and yet loud - er rise, . . . .

loud - er rise, and yet loud - er rise, . . . .

and yet loud - er, yet loud - er rise, . . . .

*f*

And fill . . . with spread-ing sounds . . the

And fill . . . with spread-ing sounds . . the

And fill . . . with spread-ing sounds the

And fill . . . with spread-ing sounds the

*ff* *sfz*

*Allegro molto. energico.*  
*Doppio movimento.*

skies :

skies :

skies :

skies :

*f*

*Allegro molto. energico. ♩ = 152.*  
*Doppio movimento.*

Ex - ult - ing, in tri - umph now swell the bold . . .

Ex - ult - ing, in tri - umph now swell the bold

Ex - ult - ing, in tri - umph now swell . . . the bold

Ex - ult - ing, in tri - umph now swell the bold . . .

notes, In bro - ken air, trem - bling,

notes, In bro - ken

notes, In bro - ken air,

notes, In bro - ken air, trem - bling,

in broken air, trem - bling, The wild mu - sic floats ;

air, trem - bling, trem - - bling, the wild mu - sic floats ;

trem - bling, trem - - bling, the wild mu - sic floats ;

in bro - ken air, trem - bling, the wild mu - sic floats ;

K

Ex -

Ex - ult -

Ex - ult - ing in

ult - ing, ex - ult - ing, ex -

ing, ex - ult - ing, ex - ult - ing, ex - ult - ing, ex -

ex - ult - ing, ex - ult - ing, ex - ult - ing, ex - ult -

tri - umph, ex - ult - ing, ex - ult -

ult - ing, ex - ult - ing in tri - umph, ex -

ult - ing, ex - ult - ing in tri - umph, ex - ult - ing in

ing, ex - ult - ing in tri - umph, ex - ult - ing in

ing, ex - ult - ing in tri - umph, ex - ult - ing in



*L'istesso tempo.*

the bold notes.

bold notes.

the bold notes.

the bold notes.

*ff* *dim.*

Till

by de-grees, re-mote and small, The strains de-

*sempre dim.*

Till by de-grees, re-mote and small, The strains de-

Till by de-grees, re-mote and small, The strains de-

Till by de-

*dim.*

cay, . . . and melt a - way, . . . and melt a .

*dim.*

The strains de - cay . . . and melt a - way,

*dim.*

grees . . . re - mote and small, . . . The

*p* *dim.*

Till by de - grees . . . the strains de - cay and

*dim.* *sempre.*

way . . . In a dy . . . ing, . . . dy

and melt a - way In a dy . . . ing, dy . . .

strains de - cay In a dy . . .

melt . . . a - way, In a dy . . .

*M*

ing . . . fall.

ing fall.

ing fall.

ing fall.

*M*

*p* *dolce.* *cres.*

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a grand piano accompaniment. The second system has four vocal staves and a grand piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various performance markings such as *dim.* (diminuendo), *p* (piano), *sempre.* (always), *M* (marcato), *dolce.* (dolce), and *cres.* (crescendo). The lyrics are written below the vocal staves, and the piano part has its own notation with lyrics.

Till . . . by de - grees, . . .  
 Till . . . by de -  
 Till . . . by de -  
 Till . . . by de -  
 re - mote and small, . . . The strains de - cay and  
 grees, . . . re - mote and small, The strains de  
 grees, . . . re - mote and small, The strains de  
 grees, . . . re - mote and small, The strains de  
 melt . . . a - way, melt . . . a - way,  
 - cay and melt a - way, melt a - way,  
 - cay and melt a - way, melt a - way,  
 - cay and melt a - way, melt . . . a - way,  
 dim.

8va.....

8058.



melt . . a - way. In a

melt a - way. In a

melt a - way. In a

melt . . a - way. In a

*pp*

*p*

dy - ing, dy - ing fall. . .

dy - ing, dy - ing fall.

dy - ing, dy - ing fall.

dy - ing, dy - ing fall.

*p*

*sf*

*p*

*sf*

## BARITONE SOLO (ARIOSO).—"BY MUSIC."

*Moderato e tranquillo.*

The first system of the musical score for the Baritone Solo (Arioso) "By Music." It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is marked "Moderato e tranquillo." The first staff contains a whole rest. The piano accompaniment consists of two staves: the right hand starts with a piano (p) dynamic, playing a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The tempo is indicated as ♩ = 69.

The second system of the musical score. The baritone line begins with a piano (p) dynamic and the lyrics "By Mu - sic minds an". The piano accompaniment continues with the same texture as the first system, featuring a steady eighth-note accompaniment in the left hand and chords/moving lines in the right hand.

The third system of the musical score. The baritone line includes a fermata (R) over the word "know," followed by the lyrics "Nor swell too high, . . . nor sink too". The piano accompaniment continues with the same texture, maintaining the steady eighth-note accompaniment in the left hand.

The fourth system of the musical score. The baritone line begins with the word "low," followed by the lyrics "If in the breast tu - mul - tuous joys a - rise,". The piano accompaniment continues with the same texture, featuring a steady eighth-note accompaniment in the left hand and chords/moving lines in the right hand. Crescendos (cres.) are marked in both the baritone and piano parts towards the end of the system.

*poco rit.* *a tempo.* *S* *p*

Mu - sic her soft as - sua-sive-voice ap - plies ; Or when the

soul is press'd with cares, Ex - alts her with en -

*poco rit.* *a tempo.* *p* *Poco più mosso.*

live - ning airs.

*mf* *poco dim.*

*mf* *mf cres.*

War - riors she fires with

an - i - ma - ted sounds ; Pours balm in - to the

bleed - ing lov - er's wounds : Me lan - cho - ly

lifts her head, Mor - pheus rous - es from his

bed, Sloth un - folds his arms and

wakes, List - 'ning en - vy drops her snakes ;

*mf*

*p*

*p*

*p*

*p*

*p*

*cres.*

*cres.*

*ad lib.*

*mf*

*f* *dim.*

In - tes - tine war no

*f* *dim.* *f* *dim.*

col. 8va.....

*p cres.*

more our pas-sions wage, And

*dim.*

col. 8va.....

*rit.* *a tempo.*

gid - dy fac - tions hear . . . a-way their rage.

*p* *rit.* *mf a tempo.*

*p*

*dim.* *p*

## CHORUS.—“BUT WHEN OUR COUNTRY'S CAUSE.”

*Allegro energico.* $\text{♩} = 160.$ 

*f*

SOPRANO. A

ALTO. But when our coun - try's

TENOR. But when our coun - try's

BASS. But when our coun - try's

But when our coun - try's

cause pro - vokes us to arms, How mar - tial mu - sic

cause pro - vokes us to arms, How mar - tial mu - sic

cause pro - vokes us to arms, How mar - tial mu - sic

cause pro - vokes us to arms, How mar - tial mu - sic

ev - 'ry bo - som warms !

ev - 'ry bo - som warms !

ev - 'ry bo - som warms !

ev - 'ry bo - som warms !

*ff*

*B* *mf* *cres.*

So when the first bold ves - sel dared the seas,

*mf* *cres.*

So when the first bold ves - sel dared the seas,

*mf* *cres.*

So when the first bold ves - sel dared the seas,

*mf* *cres.*

So when the first bold ves - sel dared the seas,

*B* *mf*

*f*

High on the stern the Thra - cian raised his strain, While Ar - go

*f*

High on the stern the Thra - cian raised his strain, While Ar - go

*f*

High on the stern the Thra - cian raised his strain, While Ar - go

*f*

High on the stern the Thra - cian raised his strain, While Ar - go

*f*



saw . . . her kin-dred trees De - scend . . . from Pe - li - on

saw . . . her kin-dred trees De - scend from Pe - li - on

saw . . . her kin-dred trees De - scend from Pe - li - on

saw . . . her kin-dred trees De - scend from Pe - li - on

$\text{♩} = 84.$

to the main.

to the main.

to the main.

to the main.

$\text{♩} = 84.$  *dim.*

*mf*

Trans-port-ed dem - i - gods stood round, . . . And men grew

*mf*

he - - - roes at the sound, . . . *mf* Trans-port - ed dem - i-gods stood

*mf* Trans-port - ed dem - i-gods stood round and

Trans-port - ed dem - i-gods stood

*f* En - flamed by glo - - - ry's

*cres.* round, . . . And men grew he - roes at the sound, . . .

*cres.* men grew he - - - roes at the sound, . . .

*cres.* round, . . . and men grew he - - - roes at the

charms, . . . by glo - - - ry's

*f* En - flamed . . . by glo - ry's charms,

En - flamed . . .

sound; Each chief his seven - fold shield . . dis - played, And  
 charms; Each chief his seven - fold shield . . dis - played, And  
 Each chief his seven - fold shield dis - played, . . .  
 . . . by glo - ry's charms; Each chief his seven - fold shield dis -  
 half un - sheathed the shin - ing blade, and half un -  
 half un - sheathed the shin - ing blade, and half un -  
 . . . And half un - sheathed the shin - ing blade, and  
 - played, And half un - sheathed the shin - ing blade, and  
 - sheathed the shin - ing blade; And seas and rocks and  
 - sheathed the shin - ing blade; And seas and rocks and  
 half un - sheathed the shin - ing blade; And seas and  
 half un - sheathed the shin - ing blade; And seas and

skies re - bound, and seas and rocks and skies re -

skies re - bound, and seas and rocks and skies re -

rocks and skies re-bound, and seas and rocks and skies re -

rocks and skies re-bound, and seas and rocks and skies re -

- bound, To arms,

- bound, To arms,

- bound, To arms,

- bound, To arms,

and seas and rocks and skies re -

and seas and rocks and skies re -

and seas . . and rocks . . and skies .

and seas . . and rocks . . and skies .

bound, and seas and rocks and skies re-bound, To

bound, and seas and rocks and skies re-bound, To

re-bound, and seas . . and rocks . . and skies . . re-bound, To

re-bound, and seas . . and rocks . . and skies re-bound, To

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, . . . . . F *ff* to

arms, . . . . . *ff* to

arms, . . . . . *ff* to

arms, *Sva* . . . . . *ff* to

*sf* *ff*

arms ! . . . . .

arms ! . . . . .

arms ! . . . . .

arms ! . . . . .

arms ! . . . . .

*Sva* . . . . .

## SOPRANO SOLO.—“BUT WHEN THROUGH ALL THE INFERNAL BOUNDS.”

*Maestoso.*

*mf*

*dim.*

*dim.*

*p*

But when through all the in-fer-nal

*cres.*

*A Più mosso.*

*f*

bounds, Which flam-ing Phlegethon sur-rounds, Love, strong as Più mosso.

*dim.*

death, . . . . the po-et led . . . . To the pale

*dim.*

*p*